The elevated position, which the artist held in Italy, was no where more apparent than in Genoa. By a special decree it was made known, that the pursuit of art did not exclude the professor from the rank and privileges of nobility, and no art had greater opportunities for display than that of architecture. Within the short period of a century arose churches and palaces, not inferior to any in Italy; in which the skill of the best artists of the time was exerted, and in which the most expensive materials were lavishly employed. The difficulties of the site were the origin of the most happy ideas. The declivity of the ground rendered an ascent from the vestibule necessary in most of the palaces; and this is often the most effective part of the building. The same circumstance was availed of in the construction of grottos and fountains, and of terraces at different heights, communicating with each other and the respective floors of the building. The perfect adaptation of the dwellings to the climate, shewn in the courts open to the sky, and in the staircases and loggias, in which no protection from the weather was necessary, the admirable use made of running water, the treatment of breaks and coins, often varied in the different stories, and above all, the arrangement of entrances and approaches, are evidences of the skill and artistic feeling of the Genoese architects. Many of their names have not been preserved, but those of Galeasso Alessi, Bartolomeo Bianco, and Andrea Tagliafico, were the most famous. It is worthy of notice, that in Genoa, as in greater degree at Venice, windows often bear a great proportion to the front, and in some cases they are placed so near to the angle, as to leave what, in the absence of coins, might appear to be a very small pier for support. This extent of opening was probably for the same object, as we observed might have influenced the like peculiarity in the other city, for with so beautiful a prospect, as the Genoese palaces possessed, it is likely that its advantages were considered, and in the Church of the Assumption we find, that a balustraded way was carried along the ridge of each roof, with the purpose of obtaining several points of view.

The palace of the University consists of a vestibule next the street, a court open to the sky, arcaded in two stages, a staircase at the end furthest from the street, and rooms on each side the court and next the street. The ascent from the vestibule to the first arcade, is by a magnificent staircase. The balustrade commences nine or ten steps from the first ascent, and the space is here occupied by lions, which seem ready to spring upon the passer. The view from this point is equal to any thing in the city; in front is the staircase ascending to the court, which is in two stages, with coupled columns and arches, and at the extremity is seen the open staircase to the upper floors. Single columns corresponding with the rest, are continued round the vestibule on the level of the court, the intercolumns being balustraded. The ceiling of the vestibule is plain, as in most of the other buildings: it is arched over, the smaller arches groining into the larger. The numerous apertures in the cornices for the escape of the water, have a singular effect, and in many other buildings it is not pleasing. The façade has a low basement, in which are square windows and coins in excellent taste; above this are three heights of windows, the lower range being of singular design, and the two upper having alternately curved and pointed pediments. The front is divided into three parts, the centre compartment being set back about six inches by coins, which are varied in the different stories, and the whole is crowned by a bold cornice. The building was erected in 1642, and the architect was Bartolomeo Bianco. The Ducal palace was originally built by Andrea Vannone, but having been in great part burnt, the façade was rebuilt in 1778 by Simone Cantone. At the same time were produced the magnificent hall on the first floor, and the upper story of the building. The plan is of great extent, and has many points well worthy of notice, as in the arrangement of the columns, and the ascent to the door within the entrance court. The columns are placed four together, engaged in projecting piers, supporting the entablature, and similar arrangement of the order above. The ascent to the entrance might often be adopted with great convenience, and addition to the beauty, of buildings in England; the steps in front afford a ready access to pedestrians, and by the inclined roads, carriages can reach the same level—the whole, though simple in itself, being highly conducive to the effect of the edifice. In no particular can an imposing effect be aided by such small means, as in the arrangement of entrance-steps, and even of the flagging in front of a building; yet, to no other resources are we so wilfully blind. Such of our edifices as have a massive basement, or a fine ascent of steps, are so railled round, that the most important part of the structure is almost hid from view, whilst the National Gallery has for its basement a blank wall. Galeasso Alessi, also, would not have placed his ascent in the corners of the square, where for any purpose of effect they are useless, but by arranging staircases in the centre, would have made the building tower above the spectator. To such an architect, the declivity of the ground would have been an advantage; but we have really "*thrown away* the most magnificent site in Europe." The palace above mentioned is richly decorated, and may be referred to, as affording valuable hints in fire-proof construction. The Durazzo (Philippo) palace was built by Bianco, but enlarged by Tagliafico, who added the staircase, which is of great beauty. The court is square in plan, and the staircase is placed by the side of it. The elevation is of good proportions, though plain. The Durazzo (Marcello) palace is one of the few, in which there was no ascent from the vestibule; consequently, the court can be entered by carriages. It has two staircases of white marble, one on each side the corridor; they were added to the building by Carlo Fontana. The architects of the original building were Pietro Francesco Cantone, and Giovann' Angiole Falcone. The Balbi palace, by Bartolomeo Bianco, is one of the smallest in Genoa; but a striking instance of the ability to produce a fine work with small means. The plan is well arranged, though of an irregular shape, and the staircase admirably contrived; there is a descent, as well as ascent, from the vestibule. The façade is well designed. The Balbi (Piovera) palace is remarkable for its fine colonnades, and the beautiful grotto. This palace is a good example of the usual arrangement, where there was a garden. It is immediately beyond the court. The staircase is ascended from the right hand side of the court. There being no ascent from the vestibule, the grotto in the garden could at every time be seen from the street-door. Bianco was the architect. The Mari palace is also small in size, but the plan and arrangement worthy of careful examination. The portions of the ground-floor, and entresol, on each side the entrance, project in front of the main building, having balustrade and terrace on the top; the vestibule, which also projects, is lower than these, so that there is great play of light and shade. In the upper story of the front, the interfenestral spaces are hardly the width of the opening, but the effect of the front is still pleasing. Above the windows are bas-reliefs, as at present in the Oxford and Cambridge Club-house, Pall-mall. The apertures for the rain-water in the parapet are here very unsightly.

The Tursi-Doria palace, built in 1551 by Rocco Luzago, is much to be admired for the general disposition of its plan, for its elegant outline, and the character of solidity observable in it. The gardens are arranged on each side, and the balustrades and loggias, which separate them from the street, are good features in the elevation. The Hall of the Bankers was commenced in 1570 and completed in 1596, and is a building of great beauty, and of singular construction. It is a hall, oblong in plan, inclosed on two sides by columns, coupled and supporting arches, and on the opposite sides respectively by a blank wall, and by door and windows. The coins at the angles, and the trophies on the front are very effective. The roof displays great boldness of construction—the small amount of the support being considered; it is framed without a tie-beam, to get height.* The Cambiaso palace has a front, rusticated horizontally the whole height, but the windows of the different floors are so united to each other, that the perpendicular line predominates. The Church of the Assumption is a magnificent edifice; it is square in plan, the dome occupying the centre, therefore the nave and transept in plan are in the form of a Greek cross. There are two towers besides the main dome, and four small cupolas: it was intended to erect two other towers. The large dome is of great beauty. Alessi was the architect of the building which was commenced in 1552. The public granaries are well adapted to the object; they consist of four buildings, united by a common vestibule. They are vaulted up to the top; and it is observable, that short walls are built to keep the grain free from the humidity of the larger walls. The date is 1625. The poor-house is said to be the largest in Italy; it is well planned, and the imposing effect of its façade hardly to be surpassed. The church occupies the centre of the building. It was built in 1654. It is well approached through an avenue of trees, lined by a wall and pedestals. The ascent to the entrance is here a feature worthy of notice. The Hall of St. Georges is only inferior in size to that of the Bankers, and is devoted to similar objects. The roof and ceiling are remarkable, but have hardly sufficient explanation in the work. In the Hospital for Incurable Patients we again see, that the art of architecture was not confined to private residences, but was equally exercised in charitable institutions. This building was commenced in 1420 by Andrea Orsolino; it has a fine vestibule and staircase, and a court surrounded by porticos of white marble. Instead of opening the windows for ventilation, apertures were left in the wall, and other openings made in the ceiling; the current from the lower story was carried up in the thickness of the wall. In the small Brignole palace, by Alessi, there is a staircase which deserves very attentive examination, and the façade is designed with skill. The Raggio palace has an excellent plan, and an entrance of great beauty. The Carégn palace, by Alessi, contains some ceilings splendidly decorated by Taddeo Carlone. The Serra palace is equally remarkable for the beauty of its decorations, which were executed by Carlone, and by a French artist named Callet. Andrea Tagliafico was the architect. The Lercari palace has a basement admirably designed, and adorned with rustics, and a loggia on the first floor. The architect was Alessi. The vault of the staircase is beautifully decorated with arabesques. The Scull palace is one of the most magnificent of Italy. In plan it consists of a court in front of the main building, one order in height, and the building itself. The elevation towards the street has rusticated doors and windows, and has in all respects greater originality of treatment than any before noticed; it is connected by the colonnades of the court with the main building, which has a magnificent loggia on the first floor. The garden front is a fine façade with coupled columns in two orders, and has beautiful friezes. Alessi was the architect. The Negroni palace is most remarkable for its beautiful grotto, which is of large size. The Church della S. S. Nunziata, by the architects Domenico Scorticone and Giacomo Porta, has a noble interior most richly decorated. It consists of nave, aisles, and side chapels, and the plan is oblong in form. The ceiling is semicircular, springing from an entablature—below which are arches springing from columns of the Corinthian order. The two Spinola palaces are remarkable for their decorations, one of them has paintings of porticos in perspective, and contains a statue of Columbus. The gate of the old Mole, of which Alessi was the architect, has a good plan, and a fine fortress-like character in the front towards the sea. The Grimaldi palace has a façade, much resembling one of Venetian production; the different floors communicate with the adjoining terraces of the garden.

If the talents of the architects of Genoa are evinced in the buildings of the city, they are probably shewn in a greater degree in those of the environs. The plans being less restricted by site, are arranged in the most admirable manner, and the gardens are so laid out, as to give within a small space much variety and picturesque effect. The Pallavicini palace, which was built in 1537 by Alessi, is one of the most celebrated; it has a good plan, and the elevations are fine in proportion, and rich in ornament. It is well placed in the grounds, and there is a beautiful grotto. The villa Pallavicina has two orders of pilasters enriched with ornament, a style of decoration more suited to interiors. The villa Spinola,

* This roof is given in the supplement to the last edition of "Tregold's Carpentry," Edited by Barlow.

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